

"Romeo and Juliet" Plays Montreal Three Weeks to Capacity Business

CANADIAN MOVING PICTURE DIGEST

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TORONTO 2, CANADA

October 10th, 1936

**ARE YOU
LISTENING
CANADA?**

(Next page awaits you)

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H-e-l-l-o C-A-N-A-D-A! H-o-l-l-y-w-o-o-d S-p-e-a-k-i-n-g!

The West Coast is sizzling with schmoos about HITS that M-G-M's got all wrapped up and rarin' to go! •

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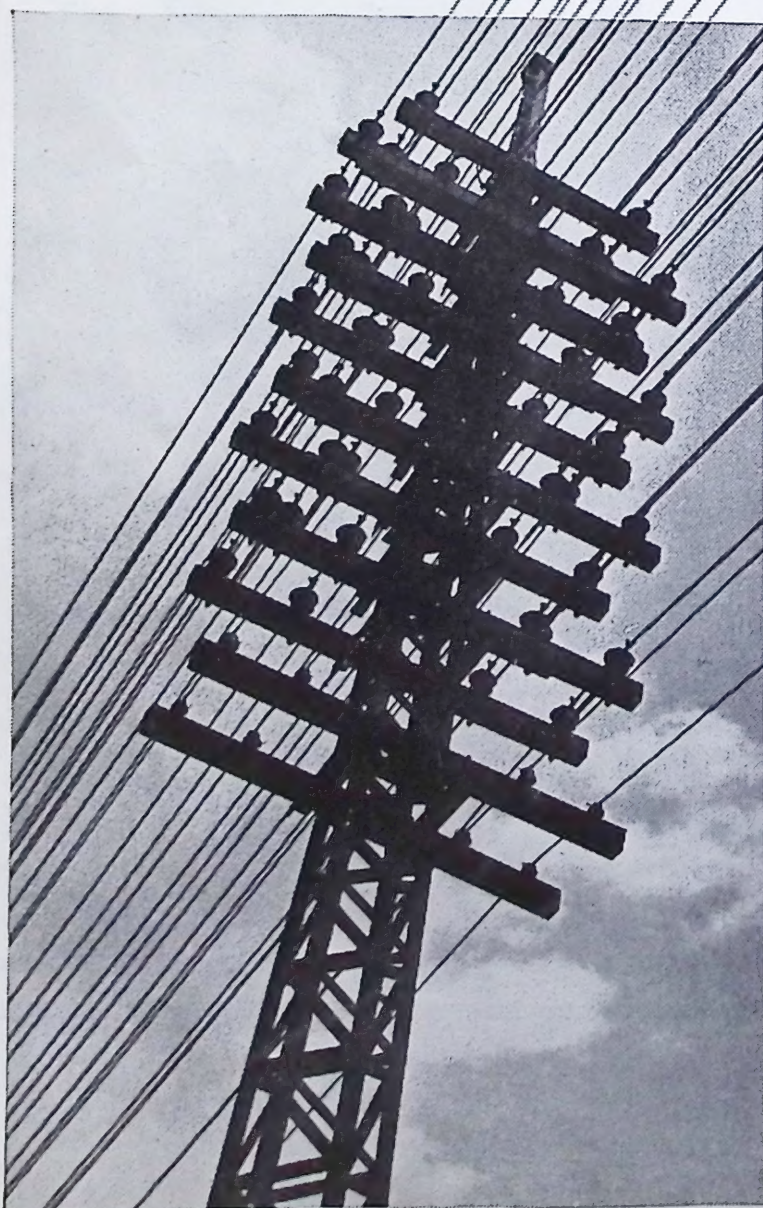
Soon the industry will see "LIBELED LADY" four-starring William Powell, Jean Harlow, Myrna Loy and Spencer Tracy. Hollywood is wild about it. They say it's simply terrific! •

And after the sneak showing of Clark Gable and Joan Crawford in "LOVE ON THE RUN" the town is buzzing with superlatives. The 'inside' is that it's their best yet and they made "Dancing Lady" among others! •

And imagine this! The prediction from those who have seen it with their own eyes is that "BORN TO DANCE" starring Eleanor Powell and Gang is positively another "Ziegfeld." Wow! •

You'd be amazed at the way Hollywood is waiting for the preview of Garbo and Robert Taylor (some team!) in "CAMILLE." And another eagerly awaited premiere is Jeanette MacDonald and Nelson Eddy's "MAYTIME" which looks rosier than "Rose Marie." •

And that's just part of the story! Take a tip from those who know! Even competing producers are saying it! M-G-M in 1936-37 will positively astound the industry with its hit-delivery. They're on the way... one knockout after another...and oh boy what fun to be an M-G-M showman!



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RAY LEWIS

Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS

"Easy to Digest"

Vol. 28, No. 25

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October 10th, 1936

"SHAW RINGS THE BELL FOR ST. JOAN"



BERNARD SHAW
ever so often de-
livers a statement
which makes the front page
of newspapers all over the
world.

Shaw deliberately
makes such state-
ments knowing that the press will publish what
he says he believes!

Shaw doesn't always believe what he says, nor
does he always say what he believes, neverthe-
less Bernard Shaw is always news copy.

If Shaw were a "yes-man" on diplomatic re-
lationships, on Russia, the latter which is also
news copy; on Drama, Literature, and the
Screen, no one would repeat what he had to
say, although some papers would publish it.

When Shaw criticizes the Hays Association
in relationship to the Censorship of his "Saint
Joan", and the Hays organization delivers its
viewpoint, revealing that it is whiter than snow
in the matter, and that Shaw has made a slight
mistake, the witty and brilliant Irishman comes
back with a broadside in which he tells the press
that the scenario editors have the literary in-
telligence of bell-hops.

Those who admire Shaw's literary ability,
place him among the greatest of our modern
writers, but feel that Shaw, on occasion, is illog-
ical in the arguments which he presents. Those
who do not like him have no patience in general
with his remarks.

The government which controls the British
Broadcasting Corporation in England, refused
to permit him to speak on a memorable occasion,
unless his speech was first censored; Shaw re-
fused the censorship and the opportunity for a
world broadcast.

The fact that he calls the writers at
Hollywood, "bell-hops", should not excite

Hollywood or the writers, for Shaw has said
things about England, its government, etc.,
which would only be tolerated by one country
in the world, and that is England.

Youth is forgiven for its eccentricities, when
youth is genius, but when genius is "full of
years", it should be received with a kindly
tolerance.

If you have a sense of humour, then Shaw,
regardless of what he says, and whom he crit-
icizes, is always amusing, and Hollywood, which
has entertained a world of people for so many
years, can afford to laugh with Shaw, even if
it is at its own expense.

One of the worst of the English productions
to be shown in Canada, was B.I.P.'s production
of "Arms and the Man" by Bernard Shaw, the
latter who insisted on writing the scenario and
directing the picture himself. Even the good
work of Barry Jones could not save it. Regal
was looking for a "killing" by way of box-office
receipts from "Arms and the Man", but Shaw,
as they say in Shakespeare, was hoisted by his
own petard. He killed the picture for Regal,
for B.I.P. and for himself. He had a good deal
to say about its failure at the time, but we do
not recall any admission that he was a poor
scenario-editor and director.

So cheer-up, bell-hops of Hollywood, Samuel
Goldwyn doesn't agree with Shaw, and how do
you know that some Hollywood publicity man-
ager, interested in Goldwyn productions did not
ring the bell on this Shavian bell-hop interview.



RAY



RAY LEWIS

PRESENTS

MAYBE I'm wrong, but here's my story. John Gielgud in "Hamlet", played three days of last week at the Royal Alexandra Theatre, Toronto, top price, \$3.40. The critics raved about his work and his production. New York newspapers sent several critics to Toronto, and the critics continued the "raves" in New York.

Toronto's smartest set, and the literati, who are smarter, intellectually, than the smartest set, all talked about John Gielgud. London, England, has not stopped talking of Gielgud's "Hamlet" yet, nor of his performance in "Noah", and his production of "Romeo and Juliet".

Gielgud is, one would conclude, a big name, but an exhibitor at Toronto, presents "Secret Agent" at a local theatre during Gielgud's presentation of "Hamlet", and fails to mention the name of John Gielgud as one of the stars of Somerset Maugham's "Ashenden" — film title "Secret Agent". Alack and alas! Of such stuff is greatness! The theatre advertised Madeleine Carroll and Peter Lorre, and quite forgot "Gielgud".

"SECRET AGENT" is now being released by Empire Films. It was directed by Alfred Hitchcock, who has made a name for himself in motion pictures. He is an ace director for G-B for which company he has made three pictures, two of which, "The Man Who Knew Too Much" and "39 Steps" have smashed box-office records in Great Britain and America.

It was on the set of "Secret Agent" that I interviewed John Gielgud, who told me that he had been asked to play "Hamlet", but that he would never do Shakespeare on the Screen.

Gielgud said further "Shakespeare takes three or four paragraphs to describe in the most poetic language what the screen presents in one flash. Take for example the beauty of a woodland scene".

I asked Gielgud what other differences he discerned between stage and screen, and he replied "One never knows the characterization one is interpreting, it is only in the mind of the director, therefore, appearing on the screen is just like appearing in a series of rehearsals".

IN an interview with Lillian Gish, who plays "Ophelia" in Gielgud's "Hamlet" production, our own Lillian talked Gielgud all the time. "The greatest living actor", she terms him. "Jay L" really had the interview, but among those present was your Editor.

An interesting incident occurred during the filming of "Secret Agent". Hitchcock could not get a certain scene in which Gielgud appeared, to his satisfaction. Over and over again the scene was rehearsed, and many times retaken.

Hitchcock, who weighs well over 200 pounds, was "red in the face" and looked ready to cry. "Never mind", he said disconsolately, "it will have to do".

It was close to six o'clock, and Gielgud was due at the theatre to play either "Noah", or Mercutio in "Romeo and Juliet", I forget which play, and yet he said to Hitchcock, "Come on, Hitchy, let's do it again".

Mr. Hitchcock brightened, and a smile appeared on his visage, making it appear like the face of the sun, just after a shower.

Overlook the poetical form of speech, O, you, my readers, 'tis the after-effects of "Romeo and Juliet", the Norma Shearer - Leslie Howard screen production which I saw again last night (Monday), at the Royal Alexandra Theatre, its opening in Toronto, and which has been reviewed so eulogistically by all our Toronto newspapers.

The scene in "Secret Agent" was taken again, and this time clicked, and following this, Gielgud still found time to talk with your Editor, although it meant a half-hour, at least, of a car-ride from Shepherd's Bush to his own domicile, and a big performance that night at the theatre, incidentally, even great actors eat. There had to be time for dinner.

AUGUSTUS BRIDLE, writing in the Toronto Daily Star, sums up an eulogistic review of "Romeo and Juliet" as follows: "In cast this film is remarkably good. In atmosphere and music, excellent; in general respect for Shakespeare, brightly artistic; in all its scenes, wonderfully impressive, in some of them tremendously dramatic. If the bard is

(Continued on Page 5)

Ray Lewis as Chairman of Non-Pensioned Veterans' Widow Fund is Sponsoring the Max Baer Bout, Maple Leaf Arena, Toronto, October 19th

Australian Film Digest

By LEON S. STONE

THE WORLD premiere of the Aussie picture, "The Flying Doctor" (starring Charles Farrell) opened with smashing success in Brisbane. At 9 a.m. on the opening day 11,000 people waited outside the Regent Theatre. Seat bookings have broken all records since the theatre opened in 1927. It will be followed by release in all other Aussie capital city key theatre centres. Cine-sound's "Thoroughbred" was seen by nearly 250,000 patrons in Sydney, while the Majestic Theatre, Melbourne, Victoria, ran up £1500 at the box office for a five weeks season. The biggest amount yet collected for an Aussie picture in that city. Shows Australian people are very loyal to their own films.

The Australian release of M-G-M's "Rose Marie" has been indefinitely postponed owing to continued litigation with J. C. Williamson legit company, which holds Aussie copyrights on the play. So "San Francisco" replaces it here as current road-show attraction. Following its triumphal American march "San Francisco" shattered the opening day's figures at the St. James Theatre, Sydney. The second day's takes have only been exceeded once in the theatre's history—and that by "Mutiny on the Bounty". First three days set a new all time high for the house.

The Australian Commonwealth Government has for years been collecting and preserving films of historical import. These are now incorporated in the National Historical Film and Speaking Record Library at Canberra—the Federal Capitol. A committee has been appointed to look after these films and establish a co-operative spirit in the matter with producers and distributors. S. S. Crick, Fox chief, has been nominated by the Motion Picture Distributors Association as the trade's representative. He has taken particular interest in the project and donated several films to the Library.

According to figures released by German Syndikat Films in Berlin, Australians are the world's greatest picturegoers. Fifty-four per cent of our population visit cinemas once a week at least, compared to 41 per cent in Great Britain, 34 p.c. in U.S.A., 16 p.c. in France. 8 p.c. in Germany.

It seems hardly possible that we beat America, but if these figures are incorrect blame Syndikat Films, Berlin.

AUSTRALIA is likely to see yet another distinguished film star by the end of the year. On advice received at Warners Sydney office, Errol Flynn is expected to visit this country at Christmas time. He has to complete his own scripted film "The White Rajah" in Borneo before he can take the long vacation. Flynn knows his Australia only too well as he knocked around here a lot and on the New Guinea goldfields, before arriving in London, where after a small part in a British film he was spotted by a Warners talent scout and signed up for Hollywood. The rest is history.

Incidentally it was Charles Chauvel, producer-director of Expeditionary Films, due to soon release "Uncivilized", who gave Flynn his first film chance as Fletcher Christian in Chauvel's "In the Wake of the Bounty", produced in Australia in 1930. Errol wasn't considered as a world film star in those days!

Possibly (I say "possibly" advisedly as there have been so many "false alarms" in this direction) another Hollywood star may visit Australia in company with Flynn. Dick Powell's throat operation necessitates him taking a long sea voyage to recuperate.

VICTOR JORY having completed exterior sequences for "Rangle River" (Columbia-National) at Gloucester, New South Wales country district, has returned to Sydney, for studio takes. More than 2,000 head of cattle were featured in a spectacular night sequence. Over forty stockmen being engaged to handle the largest herd ever known locally.

Jory is vastly intrigued by Australia. Originally intending to remain four months he now plans to stop nine to get a good look at the country. "There are many things I want to take back with me. Chief among them are your Koala bears. If a man could take 1,000 Koalas to America he would be a millionaire in a week; easily £250 each could be realized for each. For many reasons this is of course impossible." Yes, Victor, you're out of luck! The Commonwealth Government frowns on anyone trying to smuggle our Koalas out of the country. They're too scarce. And they don't live in captivity except in breeding farms, under special conditions.

The Gloucester country reminded Jory of Idaho and Colorado. He has learnt the art of stockwhip cracking at which Aussie bushmen are adepts. The hospitality of the station (ranch) owners was marvellous.

Sydney he considered "terribly American". If it were not for the fact that the bulk of the people spoke better English than Americans (American papers please copy!) he could easily believe he was in San Francisco. Our climate approximates that of California. Opportunities for photography here were unlimited. Every type of scenery was within fairly easy reach of Sydney.

"There seem to be even greater opportunities for film backgrounds in New Zealand," he said. "So far the beauties of the Dominion have been hardly touched by motion picture camera." After completion of "Rangle River" Jory will spend some months fishing in Tasmania and the Great Barrier Reef, Northern Queensland, following in Zane Grey's wake.

LOCAL interest attaches to "Charlie Chan at the Race Track" currently released in Sydney. Chan (Warner Oland) is shown tuning in a radio description from Australia of the famous Melbourne Cup horse race, which fades into an actual newsreel scene of the Flemington race-course (as we call 'em out here) with a party of Americans present. These Yanks are buying Aussie race horses. They leave Australia and one of them is later murdered.

Curious coincidence this should be screened soon after release of our own "Thoroughbred", which featured a race horse and a dramatic Melbourne Cup finale to the picture.

John Maxwell Offer to Buy 20th Century-Fox Interest in G-B Reported Refused

Washington Film Digest

Special to Canadian Moving Picture Digest

From Digest's Washington Bureau.

WASHINGTON, D.C., Sept. 28—(CTP)

WEST Coast motion picture interests are, according to many unofficial sources here, reported girding for battle preparatory to an expected Government vs. Movie conflict which will take place shortly after the opening of the next congress, Canadian Motion Picture Digest learned this week.

Prompted to a great extent by the recent industry questionnaire sent by the Government to every executive office — the contents of which the Department of Justice is still unwilling to disclose — it is understood that the higher interests in the Motion Picture industry are at present assembling material and statistics with which to arm themselves when the time for the actual so-called Government—Industry showdown is at hand.

There are at present several anti-trust bills ready for reintroduction in both the House and Senate which while not specifically directed at the Motion Picture Industry itself cannot but affect West Coast interests. These, together with 'unfinished film business' pertaining to patent-pooling, block-booking, copyright and proposed Federal Commission control of movies, as well as the present Administration's individual efforts to produce motion pictures on its own, as part of the New Deal propaganda program, form an almost united front on the side of Government.

Abram Myers, chairman and chief counsel of the Allied States Association, is at this very moment enroute between Milwaukee and Detroit after speaking before the convention of Independent Theatre Owners Protective Association meeting in the former city. Myers took advantage of the opportunity to call together a defense committee for the purpose of deciding the character of the suit inaugurating Allied's litigation campaign. The Defense Committee, according to recent advises, has already received pledges from Congressman Pettengill and Senator Neely that the block-booking bills will be reintroduced at the start of the new Congressional session. In the industry, Myers and his association will continue to lead the fight for block-booking legislation, aided and abetted by civic groups.

The presence in the Capital City of numerous Motion Picture Industry lobbyists has led many keen observers to the conclusion that the West Coast is taking steps to meet the challenge, by contacting as many of the early returning Congressmen and Senators as possible before the session formally opens. Congressman William I. Sirovich, chairman of the House Patents Committee, only a short while ago told this correspondent that action on both the Patent Pooling question as well as the copyright law would be resumed when the new Congress opened. Both these questions were vigorously fought by the Motion Picture Interests last session.

MOTION PICTURE producers, distributors, and many in the exhibitor's field expressed deep concern here this week as reports increased with alarming speed that a second Robinson-Patman act was in the process of construction and that it would contain definite provisions of keen interest to the Motion Picture industry. These reports however were quickly dispelled when a spokesman at the office of Senator Robinson, sponsor of the anti-price discrimination act, emphatically denied that any such bill was in the making.

Senator Robinson, The Digest correspondent was told, considers his part of the legislation completed, and since the bill was passed last session he would go no further with it. Although there has been considerable concern pertaining to the Robinson-Patman bill, which was passed in Congress last session, it is the general consensus of opinion that this bill will not directly affect the Motion Picture industry. It is believed in many quarters, however, that the bill as it stands is decidedly flexible, and there may yet exist the possibility of applying it to the Motion Picture industry depending upon its interpretation, although Congressman Patman himself expressed the view that he did not quite see how this was possible.

The Robinson-Patman act as passed and as now before the federal trade commission for enforcement affects the motion picture and other industries solely in prohibition of price discrimination, according to Senator Robinson's story.

"Stories and reports predicting that this present legislation would be expanded to ridiculous proportion," The Digest was told, "are apparently being published with a view of working up antagonism to the present law and attempt to make motion picture men and other business executives develop a 'fear complex' regarding the Patman-Robinson act."

Meanwhile the United States Post Office announces that all publications carrying advertisement or news items pertaining to Bank Nights face the loss of all mail privileges under the lottery regulations. Declaring that the ban included any reference to the awards angle and prohibits the mere statement in theatre advertising that Bank Nights are to be held, the Department's order is clearly outlined.

The Post Office department has acted more than promptly in this matter and has issued hundreds of orders holding unmailable the issues in which such material appears. The department made it clear that it is not the practice to issue general orders barring the mails to publications carrying lottery advertisements or items, but that the general regulations of the department cover the subject fully and postmasters may either bar offending issues of publications on their own initiative or submit the matter to Washington for a formal ruling.

"Dodsworth" Breaks All Records Rivoli, N.Y., Will Run at Least Four Weeks



Show Business



Jeanette MacDonald, Allan Jones for "Firefly"

Jeanette MacDonald and Allan Jones, who both contributed to the vocal appeal of "Rose Marie", have been announced by Metro-Goldwyn-Mayer for roles in "The Firefly", the Friml musical romance which is on the list of new season productions. No starting date for this picture has been named.

Grand National Producing Canal Classic

With the historical opening of the Panama Canal being commemorated in October, Grand National will release "White Legion", dealing with the construction of the Canal, the same month.

The film, formerly titled "Angels in White", has Ian Keith and Tala Birell in the leads. B. F. Zeidman produced it.

Gregory Ratoff in "Top of the Town"

With the romantic leads of "Top of the Town" safely in the hands of Doris Nolan and George Murphy, Universal recently signed Gregory Ratoff for the leading comedy part. The cast of "Top of the Town" as now constituted, includes Hugh Herbert, Gertrude Niesen, Ella Logan, Jack Smart, Peggy Ryan, The Three Sailors, Gerald Oliver Smith, Michael Fitzmaurice and Phyllis Dobson.

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Arthur Tracy with Anna Neagle in Musical Romance

More than ordinary interest attaches to the release by Regal Films Limited of "Limelight", the second in its "Coronation Sixteen" Group of the better type of British-made feature pictures. Anna Neagle, hailed as the most beautiful of all motion picture stars, is ably assisted by the famous "Street Singer" of radio fame, Arthur Tracy, who makes his triumphant return after a sensationally successful season in England's most famous music halls. "Limelight" is a musical comedy, with a beautiful romance running through it, and contains a flock of new song hits.

Boris Karloff, Singer

Boris Karloff will sing the role of Mephisto in a scene from "Faust" for a sequence in "Charlie Chan at the Opera", in which 20th Century-Fox picture he appears with Warner Oland.

Billie Burke, Edmund Gwenn to "Parnell" Cast

Billie Burke, Edmund Gwenn and Brandon Tynan have been named for featured roles in "Parnell", adaptation of the play of the same name which Metro-Goldwyn-Mayer will place in production in the near future with Clark Gable and Joan Crawford co-starred.

RKO Signs Lee Tracy for "General Delivery" Lead

Lee Tracy, one of the screen's most popular leading men, has been signed by RKO Radio for the top masculine role, opposite Gloria Stuart, in "General Delivery", scheduled to go into production shortly. The cast also will include Barbara Pepper, Harry Jans and John McGuire.

Tracy's most recent appearance was in "Sutter's Gold". He also scored on the screen in "Two Fisted", "Carnival", "The Lemon Drop Kid", "I'll Tell the World" and many others. "General Delivery" will be produced by Cliff Reid, with Edward Killy directing. The screen play is being written by John Twist.

Toronto Theatres

LOEW'S — Manager Jules Bernstein — Samuel Goldwyn-United Artists' presentation of Sinclair Lewis' "Dodsworth", starring Walter Huston, Ruth Chatterton, Paul Lukas and Mary Astor.

TIVOLI—Manager D. Krendall — Adolphe Menjou, Alice Faye in "Sing, Baby, Sing", a 20th Century-Fox picture. Also Pat O'Brien and Margaret Lindsay in Warner Bros.' "Public Enemy's Wife".

UPTOWN—Manager Jack Arthur — Robert Taylor and Barbara Stanwyck in "His Brother's Wife", with Jean Hersholt, a Metro-Goldwyn-Mayer production.

IMPERIAL—Manager Tom Daley — 2nd big week, Warner Bros. classic masterpiece, "Anthony Adverse", with Fredric March and Olivia de Havilland.

SHEA'S—Manager Jerry Shea — Warner Oland in "Charlie Chan at the Race Track", a 20th Century-Fox picture. On the stage, Morton Downey.

EGLINTON—Manager Bob Eves — Warner Baxter and Myrna Loy in 20th Century-Fox's "To Mary—With Love".

HOLLYWOOD—Manager Raymond Allen — Gary Cooper and Jean Arthur in Columbia's "Mr. Deeds Goes to Town".

MADISON—Manager Tom Brady — Helen Hayes and Robert Montgomery in M-G-M's "Vanessa". Also "The Gentleman From Louisiana", with Eddie Quillan, a Republic picture.

CASINO—Manager Harold Kay — Richard Dix and Karen Morley in "Devil's Squadron", a Columbia picture. Also stage show.

ROYAL ALEXANDER—Manager W. J. Breen — Norma Shearer and Leslie Howard in William Shakespeare's "Romeo and Juliet", a Metro-Goldwyn-Mayer presentation.

Carl Laemmle Jr., Plans Production Unit, Hollywood

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IT'S A HIT .. IT'S THE TOP

This Gay Romantic Comedy
with the Sweetest Music
ever heard on the screen

ANNA NEAGLE
and the
STREET SINGER
(ARTHUR TRACY)
in
A Kaleidoscope
of Entertainment

LIMELIGHT

with the Sensational
TILLIE LOSCH
DANCING STAR OF
"GARDEN OF ALLAH"

It's a splendid combination of delightful romance, sweet music, grand singing and clever comedy, with dancing such as was seldom seen before. Can you imagine a better combination for a good picture? Get dates on it—yes, take extra playing time. You'll need it to accommodate the crowds. It is one of those really good box office attractions for which Regal Films has become famous.

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